

6 ①  
003850

September 15, 1992

Glenn Wolfe  
Chief  
EEO Branch  
Federal Communications Commission  
2025 M Street N.W.  
Washington, D.C. 20554

Dear Mr. Wolfe:

RE: Mr. David E. Honig's comments regarding the renewal application of radio stations KFUE AM-FM, Clayton, MO.

This letter comments on Mr. David Honig's charges of discrimination and misrepresentation by the radio stations. These charges are both incorrect, and a misrepresentation on their own regarding KFUE AM-FM. KFUE does not and has not discriminated against Blacks and will defend itself against these charges.

2. To suggest that KFUE's recruitment of Blacks is limited to only low level positions is preposterous. A directed approach to hiring a targeted position by using a national broadcast magazine is a commonly accepted broadcast approach to employment. These magazines can be read by everyone, and the position can be applied for by anyone. General local advertising directed to everyone, including Blacks, as well as targeted advertising to Blacks, is done by the station when it is not conducting a national search. This approach does not suggest discrimination nor an absence of minority recruitment.

3. Regarding the preference that salespeople have some knowledge of the classical music format: Any station wants its employees to be dedicated, loyal, and knowledgeable about the format. How else could they possibly talk about the station. That would suggest MacDonald Douglas Aircraft would be discriminating if it wanted it's engineers to understand flight.

KFUE belongs to the Classical Music Broadcasters Association. It is group of 30 or so commercial classical music formatted stations. That question comes up from time to time in meetings and the consensus is it "sure helps to speak the language." Clients listen to the station and want to talk about it. When the salesperson can discuss it, it is a sales advantage. In today's economic environment, and with a niche format, it can hardly be called discriminatory

002951

to seek qualified employees.

4. The use of Concordia Seminary students as radio employees has been discussed in the original response from KFUD. To reiterate: KFUD is located on the campus of Concordia Seminary and receives the use of its facilities rent free. As with many university stations, KFUD uses the students in work study programs. In addition, university communication classes are taught, and the station is used as a resource by the university. This arrangement has definite financial as well as practical virtues. It is not a discriminatory practice. It should be pointed out that KFUD AM is a non commercial, listener supported radio station. It relies on contributions and its rent free arrangement to survive. This is not an excuse, it is reality. In addition it does not lead to discrimination or misrepresentation.

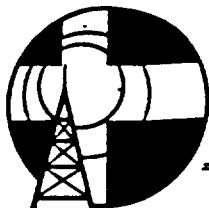
5. KFUD did have a factual error in its original license renewal application regarding the number of employees hired between October 1, 1988 and September 30, 1989. It was corrected in subsequent reports.

Because the station listed the 26 full-time and 14 part-time employees in the follow-up EEO report, one can hardly accuse the station of deliberateness and misrepresentation. The station accidentally filed the NET difference of employees from the previous reporting period. It was an honest mistake that was corrected.



NAACP EXHIBIT 59

Federal Communications Commission	
Docket No.	94-10 Exhibit 59
Presented by	NAACP
Disposition	Identified 6/21
	Received
	Rejected
Reporter	BARBARA WARD
Date	6/21/94



**KFUO** 850 AM 99.1 FM  
**lutheran radio**

85 FOUNDERS LANE, ST. LOUIS, MO 63105

003964

60

(314) 725-3030

PLEASE DELIVER THE FOLLOWING PAGES  
TO:

Name Marcia Cronberg

Firm: A + P

Location: DENVER

Total number of pages 10 including  
cover page.

Date: 12-9-92

Time: 4:00p

Sender's telephone number \_\_\_\_\_

This transmittal from

Dennis Startz

If you do not receive all of the pages  
or the transmission is not clearly  
legible, please call sender as soon  
as possible.

12/9/92

Marcia,

Enclosed is a revised version. I tried to strengthen some of the areas.

In addition, Paul Devantier is during an historical review of structure and re-organizations.

What about the financial angle? Do we want to supply the financial statement?

Any thoughts from Lynn Pranschke?

I have asked two people to supply resumes, one from "religious" announcer, and one from sales. I think asking everyone for a resume will cause more trouble than it is worth.

Your thoughts on any of the above...

I'm still thinking about the "Center" referred employees, or the lac  
Dennis thereof.

11/30/92  
EEO Response

1. This response concerns the requirement that several positions on KFUE AM required theological training in the doctrine of the Lutheran Church, and the need for some knowledge of classical music for the sales staff of KFUE FM.

The question asks what the responsibilities and duties of the positions are, and why theological training is necessary.

1. Station Manager (AM). Primary duties include implementing the programs and policies of the Board for Communication Services for the Lutheran Church-Missouri Synod. (The Board for Communication Services is the department of the Church that oversees the print, film, and audio divisions within the Church. It is the direct supervisor of KFUE radio stations in the Church's organizational structure.) Included are the chief spokesperson for KFUE AM, within the community and church. Included are fund raising and donor calling. In addition, supervision of adherence to proper theological and doctrinal standards in programming. Staff supervision and budget administration. Examples of duties would include speaking before Lutheran Church congregations and groups, explaining the mission and ministry of the stations, and asking for funds from these groups. In addition, as spokesperson for the station, this person may be a guest on the radio discussing viewpoints and theological concerns of the day. (Theological knowledge would be necessary to fulfill the above with the exception of staff supervision and budget administration.)

Note: This position was eliminated in an August of 1991 staff reorganization. Many of the Duties were rolled into the current position known as "Director of Operations."

2. Director, Audio Resources. Primary duties are overseeing the broadcasts of live worship services from area Lutheran congregations, Christian music, daily worship features produced at KFUE and other religious features. Also select and program sacred music for use within religious features and assume responsibility for the religious programming library. Specific duties would include selection of music that represents the doctrines of the Lutheran Church. Writing and producing commentary reflective of the music. In addition, this position require interfacing with the St. Louis area Lutheran community, scheduling guests and getting information about current topics. The religious programming library at the station consists of cataloged music and religious recordings, which are used throughout the broadcast day, and well

as during special liturgical days during the Lutheran calendar. A familiarity of Lutheran doctrines and methods would be necessary.

This title was subsequently changed to Manager of Religious Programming to reflect a more "radio" position. All the above areas would require some theological training and knowledge.

Note: This position was eliminated in an August, 1991 staff reorganization.

3. Announcer (Two positions). Primary duties include interviewing, reporting of news, hosting call-in programs, worship events, and representing the station at public events.

Theological training or knowledge would be necessary to function in this arena, discuss issues of a "Lutheran" nature, converse with ministers regarding scripture, as well as how current events are affecting the state of the church.

4. Announcer/Program Director. In addition to the announcing requirements discuss above, the Program Director directly supervises the programming of KFUE AM, both in terms of content and programming staff. This includes the supervision of religious programs and features. It also includes arranging the programming day, securing commitments from area churches and ministers for on-air programs. Public speaking at churches or religious groups is also involved.

Theological training or knowledge allows this person to both fulfill the announcing role as well as the Program Director duties.

5. Assistant Director, Development. This position develops media(print, audio visual, display, direct mail, etc.) for use in KFUE's programs of development and public relations. In addition, the person represents KFUE in the Church and in the community. Development here means "fundraising," asking Lutherans to give money to a Lutheran owned non-commercial radio station. This is accomplished both by direct mail, and going out to Lutheran church groups and congregations and asking for money.

Because all the areas this person deals with are related directly the ministry of the radio station, theological knowledge or training would be helpful in fulfilling these duties. In addition, nearly all the people dealt with in fund raising or public relations are Lutherans or Lutheran groups.

Note: Because of financial concerns, this position has been vacant since June 4, 1990.



003368

(Insert Classical Music info here)

2. Qualifications of persons hired from October 1, 1986, through October 1, 1989, for the aforementioned positions.

**Ken Lombardi, 7/27/87. Director of Broadcast Ministries (Acting Station Manager for KFUAO AM). Because this position interfaced directly with the boards and commissions of the Lutheran Church, this position required Lutheran theology knowledge, as well as a working knowledge of the Lutheran Church-Missouri Synod. Mr. Lombardi had this background, having served in various church roles, in addition to his broadcasting background.**

**Note: Mr. Lombardi left the stations on 1/31/89.**

**Rev. Mark Hawkinson, 11/1/87. Director, Audio Resources. Rev. Hawkinson is an ordained minister of the Lutheran Church-Missouri Synod.**

**Steve Myrick, 10/26/87. Announcer. As stated above, announcers at KFUAO often interface with ministers, host programs dealing with religious topics and concerns, and report on matters both of the Lutheran Church and religious issues in general. Steve Myrick had this knowledge. In addition, he was a volunteer with the New Life Evangelistic Center, an outreach center that looked for homeless people, and gave them shelter.**

**Note: Mr. Myrick left the station 6/30/91.**

**Debbie Grimes, 9/1/88. Announcer. As a transfer employee from the International Center of the Lutheran Church-Missouri Synod, Debbie Grimes fulfilled the same duties listed above. As an employee of the International Center of the Lutheran Church, she had become familiar not only with the personnel, but also the worship practices of the Church. She thus had the knowledge and background to respond to the requirements.**

**Note: Ms. Grimes left the station on 10/31/89.**

003369

4. Announcer/Program Director. Rev. Mark Spitz, 2/9/88. Rev. Spitz is an ordained minister of the Lutheran Church-Missouri Synod.

5. Assistant Director, Development. Angela Burger, 9/8/89. With a Lutheran educational background, and a husband in the fourth year of ministerial training, Ms. Burger had the knowledge and background of Lutheran practices and theology necessary to deal with a very parochial clientele. As well, the position necessitated doing liturgical brochures of a Lutheran nature that went to various schools and listeners.

Note: Ms. Burger left the station on 6/4/90.

Sales employees, October 1, 1986 - October 1, 1989.

Of the 14 sales people listed as hired during this period, 2 remain. The others were hired by general managers or sales managers who are no longer at the radio station. We are unable to determine the depth of classical music knowledge from existing records. The two remaining people, had the following background:

Glynelle Wells, 3/20/89. Ms. Wells was music major in college. She was a member of traveling choirs during high school and college, and had private voice lessons, all of which dealt with classical music.

Frank Wood, 6/19/89. Mr Wood was employed during college at the college radio station, which played classical music during a portion of it's broadcast day. In addition, he was employed in sales at a religious formatted station in Chicago playing sacred music based in classical music. In addition he has been associated for several years with music program of the church he attends, which performs selections of classical music. With this background, Mr. Wood had knowledge and hands on background in classical music.

003870

#### 4. Employee referrals, 1987 - 1989.

Because of the nature of the appeal of radio, KFUE receives calls and letters almost on a daily basis seeking positions. In addition, when a new employee is hired, particularly in sales, the networking begins, and their friends and acquaintances call or send resumes. Also, it is very common for salespeople to systematically call around looking for a better position, hoping to hit at the right time. It is by no means uncommon or unusual to have a steady flow of "referred" applicants, resumes, and phone requests on hand at most times.

The people listed below are the staff or Center referrals hired between 1987 - 1989. Some were hired more than five years ago, and often left in less than one year. To the best of my knowledge, the people who were employee referred, or Center referred will be listed. Many others may have been and probably were referred by staff, but it is impossible to determine that at this date.

#### Full Time Hires

Beverly Brandt, Sales, 3/23/87: Walk in applicant, probably referred by friends on staff. No longer employed.

Bob Evans, Announcer, 9/21/87: Blindly sent resume. Cannot determine if staff referred. No longer employed.

Bern Henize, Sales, 1/26/87: Notice of opening was posted at Center. Applicant may have responded from this notice, or from ad in Broadcasting Magazine. No longer employed.

Judy McMurtry, Sales, 2/23/87: Resume on file, referred by station staff. No longer employed.

Linda Sund, receptionist, 6/8/87, referred by existing staff. No longer employed.

Christine Keseman, Secretary, 2/13/87: Walk in applicant. probably referred by friends on staff. No longer employed.

Charlotte Akin, Sales, 1/4/88: Resume on file, referred by existing staff. No longer employed.

Debbie Grimes, Announcer, 9/1/88: Former Center employee. No longer employed.

Tom Koon, Sales, 2/29/88: Resume on file. Probably referred by employees. No longer

employed.

Sue Crown, Receptionist, 8/16/88: referred by existing staff. No longer employed.

Rev. Mark Spitz, Announcer/Program Director, 2/9/88. (While not specifically referred by staff, Rev. Spitz was a former intern at the station).

Carolyn Miller, Sales, 5/15/89: Resume on file. Probably referred by employees. No longer employed.

Wynn Bressler, Sales 9/18/89: Resume on file. Probably referred by employees. No longer employed.

Sharisse Bush, Sales, 10/30/89: Resume on file. Probably referred by employees. No longer employed.

Lucy Walker, Sales, 3/20/89: Resume on file. Probably referred by employees. No longer employed.

Glynelle Wells, Sales, 3/20/89: Referred by existing staff.

Angela Burger, Assistant Director, Development, 9/8/89: Referred by existing staff. No longer employed.

### Part Time Hires

There were 21 part time people hired between 1987 - 1989. 13 of those were Concordia Seminary student interns. Of the other 8, the following were employee or Center referred:

Rev. Elmer Maschoff, Staff Writer, 12/1/87: Referred by existing staff. No longer employed.

Emil Wilde, Announcer, 12/8/87: (A former employee of the station in the 1950's). No longer employed.

Linda Bright, Secretary, 6/27/88: Resume on file. Probably referred by existing staff. No longer employed.

Kathy Sitzer, Announcer, 8/1/88: Resume on file. Probably referred by existing staff. No longer employed.

Eugene Ficker, Announcer, 3/3/89: Resume on file. Probably referred by existing staff. no longer employed.

5. This question asks for an explanation of the use of Concordia Seminary students, and in what non-specialized positions they are employed.

Since May, 1927, the KFUE studios have been located on the campus of Concordia Seminary. The seminary allows the stations to utilize the facilities at no charge. Over the years, the seminary has provided utility services, as well as some business services to the stations. Both KFUE and Concordia Seminary are owned by the Lutheran Church-Missouri Synod. Because of it's religious and music formats, KFUE has served as a training ground for seminary students, offering them hands-on experience in a broadcast ministry setting. These positions are part-time announcing jobs in the evenings and on weekends, and average 5 to 7 hours per week. These times and hours are determined to be less critical broadcast times, when training my take place.

As stated on previous reports, this arrangement not only offers student training, but allows the stations to hold down costs. The financial implications are important, as can be seen from the 1991-1992 final financial statement.

The non-specialized positions that have been filled by seminary students or their spouses include part-time announcer, KFUE AM, and secretary/receptionists.



NAACP EXHIBIT 60

Federal Communications Commission	
Docket No.	94-10 Exhibit 60
Presented by	NAACP
Disposition	Identified 6/21
	Received
	Rejected
Reporter	BARBARA LORD
Date	6/21/94

# HANDLING OF KFEO-FM CLIENTS LINKED TO CLASSICAL MUSIC

①

Client (from MMB Ex. 14, <u>P. 13, n. 1)</u>	Salesperson(s) Handling Client <u>as of 5/31/89</u>	Document Production Page <u>Reference</u>
Alexandra Ballet		
American Guild of Organists	Carolyn Miller Glynelle Wells	004210, 004266 004273
Bach Society of St. Louis	Lucy Walker	004241, 004310
Ballet Conservatory		
Center of Contemporary Art (COCA)		
Contemporary Productions	Lucy Walker	004218, 004308
Dance St. Louis	Tom Koon	004218, 004262
Fox Theatre	Glynelle Wells	004222, 004255
Grand Center		
KETC-TV		
Laclede Quartet		
Metropolitan Orchestra		
Municipal Opera		
Music Vision	Bob Thompson	004233
Opera Theatre of St. Louis	Glynelle Wells	004234, 004257
Repertory Theater of St. Louis	Glynelle Wells	004242, 004258
School for the Arts (CASA)	Lucy Walker	004215, 004307
Stages		
St. Louis Ballet		
St. Louis Conservatory (CASA Conservatory)	Lucy Walker	004215, 004307
St. Louis Philharmonic Orchestra	Tom Koon	004239, 004264
St. Louis Symphony Orchestra	Glynelle Wells	004221, 004255
Streetside Records	Lucy Walker	004240, 004310
UMSL-Premiere Performance	Glynelle Wells	004243, 004258
Webster Records	Tom Koon	004244, 004264



SUMMARY OF KFUD-FM SALES ACCOUNTS AS OF MAY 31, 1989

Number of Accounts Listed, Document Production Pages 004209-004246	668
Number of Accounts for which KFUD-FM Claims Classical Ties	15
Percentage of Accounts Having Claimed Classical Ties	2.2%



NAACP EXHIBIT 61

Federal Communications Commission	
Docket No.	94-10 Exhibit 61
Presented by	NAACP
Disposition	Identified 6/21
	Received
	Rejected
Reporter	BHKBHKA CLK
Date	6/21/94



Brenda Jones

# Classically Black

## Future Columns

### A Preview Of Future Classically Black Columns

The following are just a few of the topics you will find in this column in the coming weeks

#### HISTORY

"Can you name some of the major African-American figures in our local music history? Look for important information about St. Louis' black musical heritage.



Kenneth Billups  
(1970 photo)

"Kenneth Billups: Best remembered as the founder of the Legend Singers, he was also an important African-American pioneer into the exclusive world of the Saint Louis Symphony.

#### PROFILES

"Crossing Over: Some jazz artists with St. Louis connections are also distinguishing themselves as performers and composers in the classical music world learn of their unique contributions in the classical arena.

"African-American Conductors: Who are the Black conductors in permanent roles in symphony orchestras? Find out through profiles of St. Louis' own Andre' Raphael Smith, Oregon Symphony Orchestra conductor James DePreist, and others.

"Learn more about Saint Louis Symphony Orchestra violinists Darwyn Apple, Charlene Clark, and Adrian Walker: Three African-American musicians who are holding their own in a predominantly white musical environment.



Andre' R. Smith

#### ISSUES

"Is 'an obsession with diversity' killing symphony orchestras? Some people think so, but others believe diversity keeps symphony orchestras alive. Read the Saint Louis Symphony Orchestra's response to the diversity challenges.

"Why do so many jazz musicians find it necessary to leave St. Louis to get recognition or even make a decent living? Look for profiles of jazz greats who started in St. Louis and left to find fame and success.

#### THIS WEEK IN MUSIC

Advance notice of SLSO and other concert events.

## Advisory Panel

### Editorial Advisory Board

The following people have kindly consented to serve on the editorial advisory board for the "Classically Black" column. They will serve as column resource persons, reviewers, and/or guest writers.

Dr. Robert Archibald, Missouri Historical Society; JoAnn Collins, Jazz St. Louis; Cora Corbin, Clarence Hayden Wilson Music Guild; Dr. Gerald Early, African and Afro-American Studies, Washington University; Dr. Johnetta Haley, Southern Illinois University at Edwardsville; Malachi Owens, Legend Singers/Saint Louis Symphony Chorus; Robert Ray, University of Missouri/St. Louis; Gail Rucker, Missouri Historical Society; George Sams, Regional Arts Commission; Prince Wells, Black Music Society; Dr. Dora Wilson, Harris-Stowe State College.

Many thanks to Dr. Donald Suggs, the St. Louis American, and Mercantile Bank for making this new resource possible.

\*The views of editorial board members will be expressed in articles carrying their by-lines.

## About The Column

### An African-American Perspective...from the Symphony?

Welcome to "Classically Black," a weekly column about people, institutions, and issues that contribute to the music scene in St. Louis. With the aid of distinguished musicians, music professionals, educators, historians, and critics, I will bring together pertinent information regarding the impact of African-Americans on the cultural fabric of our region.

At the center of this column you will find the Saint Louis Symphony. Many will wonder why this is so. For a variety of reasons related to race, economics, and social climate, African-Americans historically have been under-represented in symphony orchestras. However, there are good reasons why this column comes from the Symphony.

First, in the past few years, the Saint Louis Symphony Society, through its outreach work, has demonstrated a new level of interest in inclusion. Many orchestra managers, staff, volunteers, and musicians today believe diverse audiences, repertoire, and personnel greatly enhance the orchestral tradition.

Next, there are little-known instances in which the Symphony Society, at several stages in its history, has interacted with important African-American musicians.

Finally, Symphony leaders are acknowledging minorities must articulate the issues from their perspectives.

"Classically Black," is a conglomerate of African-American perspectives emanating from the Symphony and the city. These perspectives concern jazz, gospel, spiritual, blues, and classical music.

So, the Symphony's position at the center of this column is one part of a new commitment to inclusion. When you look at the repertoire and artist roster for the 1993 - 1994 orchestral season in St. Louis, you will see reflections of this attitude.

**MERCANTILE BANK**

The Classically Black column, written by Brenda Jones, community relations administrator for The Saint Louis Symphony, is published weekly during the Symphony's 1993-94 season with underwriting support of Mercantile Bank.

St. Louis American

9/2/93



Brenda Jones

# Classically Black

## Profile

### Oliver Lake's St. Louis Roots

Saxophone great Oliver Lake is an internationally acclaimed performer and composer with musical roots in St. Louis. He returns this week to board Jazz St. Louis' second annual Jazz Train to the Chicago Jazz Festival where he will perform with East St. Louis' Lincoln High School Jazz Band.



Oliver Lake

Lake's St. Louis roots go back to 1968 when he co-founded the Black Artists Group (BAG), a jazz ensemble that included Lester Bowie, Julius Hemphill, Hamiet Bluiett, Oliver Jackson, and John Hicks. BAG broke up in 1972, but in the four years of its existence, it made a heavy impact on jazz lovers and enhanced St. Louis' reputation for producing great jazz artists. After BAG, Lake left St. Louis and went on to become a major force on the national and international jazz scenes. Today, he is respected as a versatile and visionary artist whose experimental approach using blues, gospel, and jazz forms has won him awards, grants, and commissions from prestigious institutions.

On a return visit to St. Louis earlier this year, Lake teamed up with the Saint Louis Symphony Orchestra's Amici Quartet to show a classical side to his music. The Amici ensemble performed *Input*, Lake's composition for strings, during a concert at Central Baptist Church sponsored by the Orchestra's IN UNISON community partnership program.

Lake now lives in Montclair, NJ, but he is keeping his St. Louis connection strong through Jazz St. Louis' "Oliver Lake Project," which teams him with St. Louis area artists. This weekend, you can ride the jazz train with Lake and hear him perform with the Lincoln High Jazz band at the Chicago Jazz Festival.

For more information about the jazz train from St. Louis and the Chicago festival, call JoAnn Collins at 652-5510.

## History

### A People's Symphony Orchestra

African-Americans have a long history of involvement with classical music, contrary to what is often thought today. One case in point is the People's Symphony Orchestra, an African-American ensemble founded in 1931 by a 21-year-old violinist named Abram McClenney.

With 22 musicians, the orchestra debuted on January 17, 1931 with a program of works by composers including Mozart, Wagner and Schubert. By the opening of its second season, the ensemble had grown to 40.

Black citizens formed a People's Symphony Society to raise funds for the orchestra and promote its concerts. They advertised that they would present the "best" music to St. Louis' black audiences. Of special significance in this context, the concerts typically included works by black composers and out of black cultural traditions. For example, the program of Mozart, Wagner and Schubert compositions also included a version of "Sometimes I Feel Like a Motherless Child," arranged by McClenney himself.

The People's Symphony Orchestra significantly enhanced African-Americans' already rich contribution to St. Louis' music culture. Many hoped it would encourage black youths to study music and that it would be a stable performance venue for black concert artists who were consistently overlooked by the classical music establishment.

McClenney's orchestra continued for four years, presenting seven concerts during its 1932-33 season. One can only imagine the struggle it took to keep such an ambitious project going. Plagued by what John Cotter, author of *The History of The Negro in Music in St. Louis*, describes as "financial and operational difficulties," the orchestra disbanded in 1934 at which time a disappointed and frustrated McClenney left St. Louis.

## Calendar

### Symphony Week Launches the 114th Season

Look for the Amici Quartet at the Galleria Mall, September 13 from noon to 1 p.m. as part of the Saint Louis Symphony Orchestra's Symphony Week, September 11 through 18. The Amici Quartet, which includes SLSO violinist Charlene Clark, will also perform the National Anthem at the Cardinal baseball game on September 14, 7:05 p.m. Other Symphony Week events include:



Charlene Clark

#### Opening concerts of the 114th Season:

September 11, 8:30 p.m. and

September 12, 3:00 p.m. Violinist Itzhak Perlman, Leonard Slatkin conducting.

Free Forest Park Concert: September 18, 1:00

p.m. Before the Great Balloon Race.

Autograph Session with Music Director/Conductor

Leonard Slatkin: September 18, 10:30 a.m. - noon.

Streetside Records, 6314 Delmar.

Symphony 101: September 16, 7:30 p.m., Powell Hall SLSO

associate conductor David Loebel hosts an insightful and

amusing commentary on the 1993-1994 season.

National Anthem performances by SLSO musicians, September 14, 15 and by the SLSO Chorus on September 18.

For a complete list of events call 286-4137.

**MERCANTILE  
BANK**

The Classically Black column, written by Brenda Jones, community relations administrator for The Saint Louis Symphony, is published weekly during the Symphony's 1993-94 season with underwriting support of Mercantile Bank.



Brenda Jones

# Classically Black

## Profile

### "Sweet Honey" in St. Louis

"Sweet Honey in the Rock" is a song about a land where honey flows from cracked rocks. It is also the name of one of the world's finest a capella ensembles, six women who captivate their listeners using only their voices, hands, percussion instruments, and their keen perception of things that matter.

Bernice Reagon founded Sweet Honey in the Rock in 1973 when she was the vocal director of the Washington D.C. Black Repertory. She chose the name because the "sweet honey" parable seemed an appropriate symbol for the legacy of African-American women: In some African traditions, rocks are considered living spirits. That spirit is more than evident at Sweet Honey concerts, where the group seldom fails to draw its audiences into fresh, musical dialogues.

Some of the members have changed since 1973, but the group itself has never faltered. Sweet Honey's staying power has as much to do with the content of their repertoire as with their ability to elicit an emotional response from audiences. Few issues escape their insightful, lyrical commentary: Peace, homelessness, hunger, apartheid, and women's rights appear in their music together with messages of spirituality, healing, hope and love.

Sweet Honey in the Rock has performed around the world, recorded albums, and won major music



awards. Such achievements are all the more impressive when one considers that alongside their music careers, all of the women have careers in other professions. Reagon is a curator with the Smithsonian Institution's National Museum of American History. The group also boasts a speech pathologist, an African culture expert, a voice and dance-master teacher, an actress, and a sign language interpreter. Individually, they are impressive women; together, they are a musical treasure.

Sweet Honey in the Rock comes to St. Louis via the Edison Theater this weekend as part of the group's 20th Anniversary Tour.

## Youth

### Strings For The Future?

Not long after I came to work at the Saint Louis Symphony, I began hearing about a group of young people who call themselves the St. Louis Youth Chamber Orchestra (SLYCO). They range in age from 12 to 21, they study string instruments at school or with private instructors, and they are African-Americans.

Even before hearing them perform, I knew that SLYCO was one of the most important groups I would encounter in my outreach work for the symphony. In many ways, the phenomenon of a training ground, and performance outlet for African-American classical musicians goes straight to the core of issues the symphony world has been wrestling with for many years: how to get more blacks onto the concert stage; how to get more black youths studying classical music; how to get symphonies more proactive in training, recruiting, and hiring black musicians, etc.

In this context, the SLYCO is a phenomenon of which St. Louis can be especially proud. It was co-founded in 1991 by Rachel Webb, who is the parent of a gifted young violinist, and Ken Williams, a violinist and music teacher who has since gone on to start another ensemble of young people. At its founding Webb and Williams identified the following purposes for the chamber group:

"To afford young African Americans and other minorities the opportunity to continue developing and refining their music skills; to assist and encourage young instrumentalists to continue their interest in and appreciation for the Arts; to provide a mechanism by which these youths are made ready to successfully audition for major symphonic orchestras; and to provide an environment that would allow young musicians of equal talent to identify their abilities and to make decisions regarding their future in music."

When talking with Webb, who is the president of SLYCO's board and Twinda Murray, SLYCO's it is clear that while future auditions for major audiences may be a goal for some of the youths, SLYCO does not consider itself simply a pool to feed the ranks of other orchestras. They insist that the group has its own integrity, its own identity, and its own plans to become stronger and be recognized consistently for artistic excellence. Mrs. Webb is also quick to point out that the main thing is for the youths to enjoy being together and to have fun.

They seem to do that very well, and they make nice music into the bargain.

For more information about the SLYCO and its programs, contact Mrs. Rachel Webb at 991-3252.

**MERCANTILE  
BANK**

The Classically Black column, written by Brenda Jones, community relations administrator for The Saint Louis Symphony, is published weekly during the Symphony's 1993-94 season with underwriting support of Mercantile Bank.



Brenda Jones

# Classically Black

## Profile

### Adrian Walker: Talent plus Commitment

When Adrian Walker was a fifth grader, he would wait outside his older brother's violin class until the lesson was finished. Sitting in the school yard, he was captivated by the sounds floating out of the room and decided that he, too, wanted to play the violin.



Adrian Walker

Adrian began asking to join the class, but as there remained only one month in the school year, the teacher refused. Adrian persevered and soon got the teacher to agree to enroll him for the one month if he could get a violin of his own. (In retrospect, Adrian suspects that the teacher believed his parents, who had already bought one violin for his brother, probably could not buy another.) Adrian showed up the following week with a violin, and within that one month, he surpassed all the students in his class!

Adrian Walker has covered a lot of ground since that first month in violin class. He is now a concert artist and educator whose talent has taken him on a performance circuit with the Saint Louis Symphony Orchestra around the United States, to Japan, Asia, and the Far East. He has been associated with the SLSO since 1985, first as a Music Assistance Fund Orchestral Fellow and then as an extra violin. Walker is also a violin instructor at the Saint Louis Conservatory and School for the Arts (CASA) and he frequently gives recitals in St. Louis and other cities.

Adrian Walker is poised, modest, soft-spoken; and yet, his strong commitment to making music accessible to young people shows clearly through his calm exterior. In spite of a heavy schedule of performing with the SLSO, giving recitals, and teaching at CASA, he finds time to perform at Sunday Schools, youth centers, or wherever he feels he can make a difference.

Many parents, students, and people who have heard him play will testify that he has and does.

## Calendar

**The Business of Jazz:** Sponsored by the National Jazz Service Organization, the St. Louis Regional Arts Commission, and the Black Music Society, this event provides a unique opportunity for anyone interested in creating, producing, marketing, or promoting jazz. Topics include: Not For Profits in the Jazz Arena, PR & Marketing the Jazz Artist, and Artist Career Development in the Record Industry. Participants are encouraged to bring demo tapes and promo kits. Saturday, September 25, 10am to 5pm. 3540 Washington Avenue.

**More Brahms at Powell Hall:** The Saint Louis Symphony Orchestra's presentation of the Brahms symphonies continues this weekend with Symphony No. 4 in E minor. Evgeny Kissin, piano. Leonard Slatkin, conductor. Sept. 23, 8p.m. and Sept 25, 8:30p.m.

## Past, Present, Future

### The Clarence Hayden Wilson Music Guild

Preserving music of the past, building appreciation of today's music, and encouraging new music and artists is a juggling act requiring great skill, knowledge, and perseverance. It is a challenge being met by the Clarence Hayden Wilson Music Guild (CHWMG), St. Louis' chapter of the National Association of Negro Musicians, Inc.

Originally The Saint Louis Music Association, CHWMG was founded in 1921 to encourage African-Americans to study music and participate in choirs, orchestras and musical organizations. It supported all types of music, but had a special interest in creating "a demand for worthy compositions by Negroes, including our folk songs, and to urge their proper rendition." Activities included scholarship competitions, music lectures, training, and producing concerts. They brought nationally-known artists to the area, such as Marian Anderson whose first appearance in St. Louis was sponsored by the Association.

Clarence Hayden Wilson was a leading St. Louis music educator and musician as well as a president of the National Association. The Music Guild continues his tradition. Programs include an annual scholarship competition and performances by local and national African-American artists.

The Music Guild puts emphasis on education and nurtures the Junior Division which organizes its own music-related programs.

For more Guild information, contact president Cora Corbin at 367-6401.

**MERCANTILE BANK**

The Classically Black column, written by Brenda Jones, community relations administrator for The Saint Louis Symphony, is published weekly during the Symphony's 1993-94 season with underwriting support of Mercantile Bank.



Brenda Jones

# Classically Black

## Commentary

### Powell to the People! A New Philosophy for the Symphony

There has been a lot of discussion about diversity—or the lack thereof—in symphony orchestras. Many people would agree that, in general, orchestras are casting their nets too exclusively upon traditional waters when seeking audiences, programming concerts, etc. This week, I want to tell you how the Saint Louis Symphony Orchestra is responding to the call to become more diverse.

We have an outreach philosophy, the first point of which is simply stated: Diversity is an asset. Too often, the arguments in favor of diversity pose it as a threat (Get fully integrated by the next century or cease to exist! etc. etc.). At the Symphony, we work on the premise that diversity is not a threat but an asset that will make us stronger and give us a broader basis for artistic, social, and institutional growth. Diversity is not some scary thing that goes bump in the night. Diversity is an asset.

The second point of our outreach philosophy promotes co-ownership and removes labels that cause people to claim exclusive rights to any kind of music whatsoever. Music originates in a particular culture, but once the composer releases it, it "belongs" to anybody who wants to hear it or perform it. "African-American" or "European" are terms that identify the ethnic or cultural origin of music and nothing more.

A third point of our philosophy follows from the second: Those of us who work for the Symphony Society are trustees of a precious resource, but we hold it in trust for



Assistant conductor Andre Raphael Smith of the Saint Louis Symphony Orchestra talks with In Unison members after a church concert.

all people. We are duty bound to make Powell Hall, the orchestra, and fine music fully accessible to everyone who wants a share.

The SLSO outreach programs reflect this new philosophy in several ways: by putting music-related resources and musicians into communities; by making concerts at Powell Hall affordable and appealing; by providing diversity training for SLSO staff and musicians, and by encouraging diversity throughout the organization.

Give me a call if you'd like to learn more about our orchestra or our outreach programs at 286-4135.

## Program Profile

### IN UNISON: The Saint Louis Symphony Community Partnership Program

In Unison is possibly the most concrete expression of the SLSO's new outreach philosophy. Major discounts to concerts is a central feature of the program, but the benefits and services go far beyond trips to Powell Hall. African-American churches take group memberships which entitle them to free youth orchestra tickets, scholarships to the symphony music camp, backstage tours, reception invitations, concerts at their churches, music activities at Sunday School, open rehearsal passes for

their choir members, Green Room privileges for their clergy, etc.

In Unison member congregations have embraced the program as a serious effort by the Symphony (which, with a few exceptions, has not aggressively pursued black patronage in the past) to make Powell Hall and the symphonic experience accessible to African-Americans. They have also embraced the program because, in spite of the ticket discount component, In Unison is not "ticket-driven." Instead, In Unison's emphasis is on the delivery of music-related services in contexts that are appropriate for the churches.

Another, and possibly most, important reason why In Unison has been welcomed by African-Americans is that it gets the Orchestra's music conductors and musicians out into communities to hear and learn more about African-American music. In fact, SLSO music director/conductor Leonard Slatkin, who is one of the most gifted and respected conductors in the United States, has called In Unison "an opportunity for the Orchestra to work with communities to create something new."

The Saint Louis Symphony Orchestra is in a new period of reaching out, doing what it does best to enhance the appreciation and enjoyment of music at Powell Hall and in the communities where we live.

As of November, In Unison will be extended to community organizations. Call me for more information at 286-4135.



SLSO percussionist Thomas Stubbs accompanies (left) William Cole and Peggy Strong during an In Unison Sunday School activity.

(Above photos by Eugene W. Wood Jr.)

**MERCANTILE BANK**

The Classically Black column, written by Brenda Jones, community relations administrator for The Saint Louis Symphony, is published weekly during the Symphony's 1993-94 season with underwriting support of Mercantile Bank.



# entertainment



Brenda Jones

## Classically Black

### A Contest

#### Introducing: The St. Louis Black Music Quiz

This week I am going to test your knowledge of local black music personalities past and present, and give you a chance to win free tickets to the Saint Louis Symphony Orchestra's "Classically Black" series and single event concerts.

Identify the following musicians correctly and become eligible for the ticket prizes described below. Each of these notables will be profiled in future "Classically Black" columns.

1. He is a jazz and classical trumpeter who co-founded the Black Music Society and is today's major advocate for local African-American jazz musicians.
2. This St. Louisian was the first black performer to sing at the Wagner Festival in Bayreuth, Germany. In 1963, Wieland Wagner (Richard Wagner's grandson) is said to have "shocked many traditionalists" by featuring her in the role of Venus in Tannhauser. Venus was usually a tall, blond figure.
3. He began his singing career in 1965 in the Sumner High School choir, went on to sing with the famous Legend Singers and finally, in 1976 successfully auditioned for the Saint Louis Symphony Chorus where he is currently a section leader.
4. You will have an opportunity to hear this jazz great perform in St. Louis on November 20 at a tribute to W.C. Handy. He is a trumpeter and composer who was born in St. Louis and was also involved in the Black Artists Group in the 70's. His

recordings include "Rope-A-Dope" (for Muhammad Ali) and "Miles Davis Meets Donald Duck." His current band is called Brass Fantasy.

5. He was the first African-American to serve as an assistant conductor for the Saint Louis Symphony Orchestra and recently conducted a concert which featured a most surprising guest violinist.

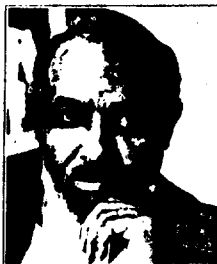
6. He is an award-winning composer, born and reared in St. Louis, who began his music career playing clarinet in the Sumner High School concert band in the early 1950's. He has played double bass with orchestras and with jazz bands.

7. He made St. Louis his home from 1890 to 1907 when Saint Louis Symphony Orchestra conductor Alfred Ernst, an avid fan of this great man's music, offered to instruct him in European classical music composition.

8. This internationally-known jazz composer and alto saxophonist first made St. Louis his home in 1966. He was instrumental in developing the Black Artist Group before he left St. Louis in 1973. His composition, *The Last Supper at Uncle Tom's Cabin: The Promised Land*, features his own jazz sextet.

9. She first appeared with the Saint Louis Symphony Orchestra 1968, just days after the assassination of Dr. Martin Luther King, Jr., in an orchestral concert dedicated to his memory.

10. He was the first African-American male to perform as a regular member of the Saint Louis Symphony Orchestra.



James De Priest - Conductor



The Boys Choir Of Harlem



Camellia Johnson

### The Rules

#### Prizes And Entry Rules

The St. Louis Black Music Quiz will appear periodically, giving my readers several opportunities to test their knowledge and win tickets to symphony concerts at Powell Hall and other concert halls. Prizes for each quiz will be announced in the column where the quiz appears. This week's prizes are as follows:

1. The first 25 entrants receive their choice of two free tickets to one of the following concerts: February 20, 1994: Camellia Johnson recital, one of the "Classically Black" concerts of the 93/94 orchestral season, March 31: James DePriest conducts music by African American composer Hale Smith, May 1: SLSO premiere of a new piano concerto by jazz composer/artist Donal Fox.
2. Everyone answering all questions correctly is eligible for a drawing to win two complimentary season passes to the 93/94 "Classically Black"

concert series and invitations to the receptions that follow the concerts. The season pass includes two tickets to each of four concerts featuring: The Boys Choir of Harlem (November 7); Andre Raphael Smith (December 3 or 4); Camellia Johnson (February 20); and Andre Watts (April 17).

We will select two winners in this drawing.

Deadline for entries for today's quiz is October 21. Winners will be announced in the column on October 28. Entries should be typed or clearly written in ink on white paper and submitted to: "Classically Black" c/o Brenda Jones, Powell Hall, 718 N. Grand, 63103. Drawing will be held at the offices of the St. Louis American under the supervision of American editorial staff.

No members or family members of SLSO staff, orchestra, board, or volunteer committees may enter this contest.

**MERCANTILE  
BANK**

The Classically Black column, written by Brenda Jones, community relations administrator for The Saint Louis Symphony, is published weekly during the Symphony's 1993-94 season with underwriting support of Mercantile Bank.